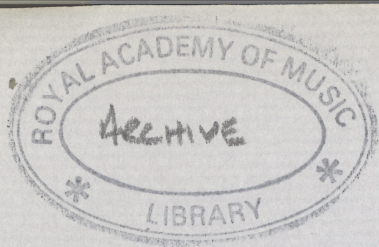


# The Royal Academy of Music MAGAZINE

No. 185 Michaelmas 1963





# The Royal Academy of Music MAGAZINE

Incorporating the Official Record of the RAM Club

EDITED BY ROBIN GOLDING

No. 185 Michaelmas 1963

Royal Academy of Music York Gate Marylebone Road  
London NW1

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## FOREWORD

*by Sir Thomas Armstrong*

My first obligation, in contributing a foreword to the R.A.M. Magazine in its new form, is to acknowledge with warm appreciation our debt to Mr. Sydney Lovett, who edited the Magazine for so many years, with such devotion to the institution that it was meant to serve. He loved the Academy, and was happy to do all that he could for it, and he will long be remembered with affection and gratitude by those who knew him.

Our hope and intention is, that under its new Editor, Mr. Robin Golding, the Magazine will continue to give to ex-students some idea of our activities in the Academy of today, and such information as we can collect about the work of our alumni in many parts of the world and in many branches of music. Some of the activities of ex-students and present ones, if fully and accurately reported, would provide interesting reading and some surprises to a wide public.

An editor, however, can only work with the material that comes to his table, and we badly need the help of those who can supply contributions, whether grave or gay, that would be likely to interest our readers. We urgently ask you to assist us in this.

Finally I should like to express the sincere hope that this Magazine, under its new Editor, will widen its range of vision, reach new readers, and continue to serve the best interests of music and in particular of the Royal Academy of Music.

## EDITORIAL

To many readers the news of Sydney Lovett's death will bring a real sense of loss, whether they knew him personally or not. Among other qualities, he had the ability to keep up his contacts with past members and friends of the Academy—and few assets can be more important than this in the Editor of such a periodical as the R.A.M. Magazine. I am fully aware of how well he did the job and of my own inadequacy in many important respects to take over where he left off.

The present issue differs in some ways from its predecessors (though I hope nobody will feel that it is unrecognisable). In content, apart from the addition of quite a lot of detailed information about recent happenings at the Academy, which, I admit, is included largely to stimulate the interest of professors and students, there are perhaps no major changes; but in appearance there are, and I hope they will be approved. Circumstances suggested that we should have the magazine printed by a firm based on London, and none seemed more appropriate than the Whitefriars Press, who have been printing for the Academy for over fifty years, and may therefore be expected to know our ways. The new format is bigger (approximately the same as that used from 1900 until 1942), the type is bigger and also different; and by using art paper throughout we have made it possible to include more illustrations and to use them with greater flexibility.

As it has to chronicle events that have taken place since the beginning of the year this is necessarily a predominantly factual issue. It contains no major article of general rather than specific interest—such as have been a feature of past issues and will, I hope, continue to be so in the future—though no issue that includes the text of one of Sir Thomas's penetrating Prizegiving speeches or an article of such topical and urgent interest as Rosemary Rapaport's on an educational institution designed for young musicians of school age could, I think, fail to be stimulating. From now onwards we are to have two issues of the magazine a year, instead of three: one in the middle of the Michaelmas Term, and one in the middle of the Midsummer Term. No doubt many readers will have comments, suggestions and criticisms; please let me hear them, however violently or mildly they may be expressed. And please continue



to send your Editor items of news that would be of interest to other readers, as well as suggestions for longer articles, whatever the topic, if you have them.

### PRIZEGIVING

The distribution of prizes took place at 2.45 p.m. on Friday, 19 July, in the Duke's Hall, and was made by Mr. Yehudi Menuhin. The first part of the ceremony was devoted to the annual report by the Principal:

Mr. Vice-President, Ladies and Gentlemen, our President, the Duchess of Gloucester, asked me to say how very sorry she is that her absence in the Isle of Man makes it impossible for her to be with us today. She was delighted to know that Mr. Yehudi Menuhin would give away the prizes, and I know that we are all not merely pleased but highly honoured by his presence here. Many of the greatest musicians of the world have been entertained in the Royal Academy of Music and have either performed or spoken to its students; but no artist has ever enjoyed greater respect and admiration—and I think I may say affection—than Mr. Yehudi Menuhin, and I feel specially delighted that our students should receive their prizes at his hands.

I can report to you, ladies and gentlemen, that the Royal Academy is doing its best to fulfil its purposes and to meet the new demands of our time. The number of students is slightly smaller than it was when I spoke to you last year because of the removal of the Speech and Drama Department to the New College in Hampstead. We are also rather less numerous because we have set our standards for admission high in order to ensure that all those who come here will find for themselves a suitable place in the profession. The question of admission standards is a difficult one, because you have to equate those who have had the advantage of a first-rate basic training with those who obviously possess great talent but have been born in parts of the world or parts of Great Britain where good teaching is not so easy to obtain. There are some areas where it is very difficult to find the kind of teaching which will enable

a student to reach a high standard by the age of 18; and the business of those who have to select is to try and discern the kind of talent which will develop rapidly when put into the right conditions. If an institution had nothing to show at the end of the year except the public successes of a comparatively small number of brilliant students, there might be grounds for misgiving, but I can assure you that the general level of work and achievement has been a creditable one, and that your institution is fulfilling its purpose reasonably well.

We have a constant struggle against rising costs. In every direction, like all musical institutions, we are hampered by financial limitations. Let me assure you, however, that our practical affairs are managed with extreme efficiency by Mr. Stanley Creber and his colleagues, so that such means as we have are used to the very best advantage. The Warden and Mrs. Deller work unremittingly to ensure the educational effectiveness of the Royal Academy and its welfare in other directions, and my own responsibilities have been greatly assisted by Mr. Robin Golding, who has helped me in many ways, and is marvellously successful in dealing with temperamental conductors and orchestral players who arrive late for rehearsal.

Any institution is bound to be affected during a 12-month period by death and by changes of personnel resulting from other causes. Our losses by death this year have been particularly heavy, and among the names I wish to mention are those of: James Lockyer, F.R.A.M.; John Booth, Hon. R.A.M.; Marcus Thomson, F.R.A.M.; Manuel Frankell, F.R.A.M.; Ivor James, Hon. R.A.M.; May Mukle, F.R.A.M.; Bernard Flanders, A.R.A.M.; C. Peyton Baly; Julius Harrison, Hon. R.A.M.; and Sydney Lovett, F.R.A.M. Among these names there are two that call for special comment. Manuel Frankell was a young, able, vivacious and creative member of the teaching staff. His death at an early age is a great grief and loss, and our thoughts have been very much with Mrs. Frankell and her two young children. Sydney Lovett, on the other hand, had served the Academy during a very long life with particular loyalty. For many years he edited its magazine with unfailing devotion, and he has further increased our indebtedness to him by various benefactions that he made to the Academy before his death.



We are losing, I regret to say, some senior and honoured members of the professorial staff: Evelyn Langston, Eric Grant, Astra Desmond; these are all distinguished artists who have served the Royal Academy for a long time. Others who are leaving us, not on account of retirement age but because of changes in the direction of their work, are John Hunt and Howard Ferguson, both of whom have proved themselves teachers of the highest quality. Howard Ferguson has resigned in order to devote more time to composition and John Hunt because he has decided to continue his career in a new direction, and to live outside England. Such personalities are not easy to replace, but I am glad to say that there are among the younger teachers some outstanding musicians, and we have added to their number during the year several distinguished teachers: Richard Bennett for composition, Nigel Coxe for pianoforte, Marjorie Thomas for singing, Dr. Denis Wright for harmony and composition, Stephen Shingles for viola, Christopher Regan for harmony and general musical subjects, and Harold Rubens for pianoforte.

The year has been a notable one for the generosity of the gifts that have been made to this institution, a list of which you will find in your programmes. The Royal Academy of Music is fortunate in possessing a great reservoir of goodwill in the world of music, and the generosity of those who wish to make gifts to the Academy is a great encouragement, as well as a powerful help to many students in their present studies and when they leave.

We have had some fine concerts lately, ladies and gentlemen: our orchestras have been conducted by Sir John Barbirolli, Maurice Handford, Maurice Miles and Harry Blech, and the Choral Society by Frederic Jackson and myself; many performances have been well commented upon in the press and have been enjoyed by those taking part in them. We had two main operatic productions—*Hansel and Gretel* and *Werther*. These were both conducted by Mr. Myers Foggin, and the usual high standard was maintained under the direction of the Warden, Miss Pauline Stuart, and their assistants. There have been Exchange Concerts with the Berlin Hochschule für Musik and our students, and one of the highlights of the year was the visit of Louis Persinger, who came and spent some time with the violin students and greatly inspired them and their teachers

by his vivacity and skill as well as his insight into their problems.

Among many considerable achievements have been the performances of the Alberni Quartet. I seldom mention individual performances by students, but I would like to say a word about this quartet, because I do not think there has



*The Alberni Quartet*  
Dennis Simons and Howard Davis (violins), John White (viola), Gregory Baron (cello)

been an ensemble since the Griller Quartet which has gone out from the Royal Academy into the world with higher hopes of a great career. This band of players joined together some years ago; under the direction of Watson Forbes and other musicians they have kept together and they have the ambition to stay together. All those who have played chamber music know that it is easy to start a quartet in a burst of enthusiasm and a great deal more difficult to keep it together in the long months of study that are bound to precede public performance. Well, these boys have held together and have given public recitals in the Royal Academy of Music with increasing success and increasing musical achievement, and we were happy to be able to put them into touch with enlightened people in Harlow New Town who are trying to create a musical life there.



Harlow New Town is one of these entities called 'conurbations', where they are starting from scratch; where they began, as you know, with no churches, no public houses, no assembly halls, no clubs—nothing except thousands of isolated homes in which families were trying to make a life. These new towns are often managed by people who are true idealists and are trying to build up the kind of community life which will be a credit to our country. This music committee has been helped by Sir Robert and Lady Mayer and has been given £2,000 for each of the next two years by the Gulbenkian Trust to provide for a string quartet. The community has set aside residences for these four young men and they will live in Harlow New Town, giving certain concerts under their contract, doing some teaching or playing in schools, and trying to add their quota to the great task of building up a life in a growing community. This is a far-sighted vision on the part of the Harlow authorities. It would not have been possible without the Gulbenkian Trust and I do not think it would have been very easy without the Albarni Quartet!

Among the other public prizes that the students have won I would like to mention Richard Angas's Tankard Prize for singing; the Elena Gerhardt prize, founded recently by a friend of Elena Gerhardt, for Lieder singing, and the accompaniment of Lieder, which was won by Faith Puleston and Nigel Wickens and Geoffrey Pratley. I should also like to mention Martino Tirimo who won a Boise Award as a solo pianist. Honours have been conferred on some senior members of the Academy: Sir Keith Murray (a member of our Committee of Management), the K.C.B.; Richard Lewis, F.R.A.M., the C.B.E.; our Vice-President, Sir Alan Lascelles, an honorary degree of Doctor of Civil Law by the University of Oxford; and lastly I think I should mention the fact that Edinburgh University has bestowed an Honorary Doctorate upon the Principal.

As I look down at you, ladies and gentlemen, I see that there are a number of you who were students or professors in the past, and are no doubt wondering what the present students are like. Well, ladies and gentlemen, you can see them there, or a fair selection of them, and I am sure you are well able to draw your own conclusions from their appearance and demeanour. Students everywhere vary as greatly as any other class of

people, but many criticisms that are directed against them today seem to me quite unjustified. There are a few who, when they start on the hard road of professional music study, perhaps after early success in a restricted field, like a school in some provincial town where they have seemed outstanding until they come into the company of other able people, find that they have misjudged themselves and their talent. There has to be a reappraisal, and with the word reappraisal we have learnt to associate the adjective 'agonising'. The proportion of serious failures is very small; and the number of breakdowns which result from overwork or other causes is a very small one. But such breakdowns do sometimes occur, and the sad thing is that they often happen, when they do happen, to the best and ablest students. You must not think that the life of the present-day student is free from strain and difficulty—far from it. Many students are very hard up, and sometimes their living circumstances, in lodgings or at home, do not make for easy or uninterrupted study. We often count a student lucky who is able to live at home and not in lodgings or a hostel; but circumstances vary greatly, and there are unfortunately some families where the adult student receives little encouragement and is expected to undertake many activities—often mistakenly called duties—which are incompatible with the student's life. The lodgings problem is a very severe one and is felt as such by all university organisations, not only in London; but in London the conditions are particularly severe, and the music student who wishes to practise is often the least welcome as a prospective tenant. It is fair to add that there are some enlightened households who take a music student for personal reasons in preference to any other. We badly need hostels, both for men and women, and this would be an admirable objective for some generous benefactor. Economic considerations compel many hostels to charge between six and seven guineas a week. This is a figure beyond what most students can afford, and a substantial number of our students are living much more cheaply than that, in a way that allows little comfort and no luxury.

An element of strain in the life of the student is provided by the periodic examinations which are found to be necessary in any curriculum where high standards are maintained. These examinations have become more oppressive because in many



cases the renewal or discontinuance of a grant may depend upon the result. Those of you who are members of education authorities, with influence in these matters, ought to bring your influence to bear so as to see that the discontinuance of a grant is not used as a threat in the course of a studentship and made to seem an oppressive and tyrannical factor. I think there is sometimes a danger of this, although we must admit that any community which grants money to students who have selected a particular career and been accepted for training is entitled to require that the course be taken seriously, and the student's whole ability devoted to its completion.

We are today, in England as a whole, an examination-ridden community. The Regius Professor of Medicine at Oxford has recently said that the thirst for examinations is one of the major diseases in our society. I myself, having had very long experience of examinations at all levels, am very conscious of the dangers; but I think I can say that all my colleagues in the Royal Academy of Music are aware of the importance of planning syllabuses and conducting examinations in a humane and enlightened manner; and we shall continue to try and improve these processes in every possible way.

One important change concerning examinations has been made this year. From now on, the Ministry of Education will not recognise for 'qualified status' the L.R.A.M. diploma, or any diploma of similar character, unless the diploma is associated with a period of training at a recognised Teacher's Training College. This decision of the Ministry is easy to understand and would not, I think, be open to serious criticism. It means, however, that a good many very excellent instrumental teachers will go into State schools as unqualified teachers at a lower rate of pay if they go at all. From this will follow the result that good instrumental teachers will not go into State schools if they can avoid it. They will seek graduate status in order to get suitable recognition in other fields of work and this will have the effect of drawing the people away from the junior schools, where in my opinion the most important work has to be done. I believe the people who teach infants have the most responsible task of all, and ought to be paid more than anybody else. I have no doubt that new arrangements will have to be made to meet changed circumstances in this and other matters. These, however, will only be

a few of many changes that are bound to occur in music education, as well as in education as a whole. It is a commonplace that the whole structure of higher education is likely to change radically during the next few years. These changes will extend from the primary schools to the ancient universities, and will involve largely increased demands for musicians in all departments of education. Now this does not only mean more music teachers in the narrow sense of the word; what it means is that we have got to provide more first-rate musicians who regard teaching as a part of their vocation. We have got to try and abolish the distinction between performing musicians and teachers, and to try and ensure that a proper supply is maintained of first-rate performers who regard it as part of their vocation to teach at all levels. My experience is that the greatest artists have always regarded teaching as part of their work and one of the most fruitful parts; but we need to make our education authorities understand this, so that we can get rid of the pernicious idea that if you are not good enough to be a performer you have to be a teacher. This idea ought to be abolished from our way of thinking. I think there will be a great place for the good teacher-performer, able to create an active musical life in the community where he works, especially if this is a remote and isolated one. If the Royal Academy is to fulfil its purpose of supplying not only first-rate solo artists but also the kind of teacher that I have described, we shall certainly have to be provided with more extensive resources; and the State will have to ensure a system of education which interests itself in talented children from an early age and provides for them facilities comparable with those offered in some other countries, and adequate to the talent that undoubtedly exists in our country.

After distributing the prizes, Yehudi Menuhin spoke of the fundamental difference between prizes in music and prizes in any other field of achievement. Music, he said, was something that was rooted in one's own self, in one's own heart, and was not pursued for either the tangible evidence of accomplishment or the actual post that one was trying to get; it was a matter of constant growth, of being constantly measured not only against what was expected of one by the world but what one expected of oneself. In conclusion he said: 'Perhaps, although I should



not say so, the musician can give to society more than the average person in other fields. Other fields are in a way narrower. Music speaks to all our senses—to our minds as well as our hearts—and there is no question but that with this intensive effort, with all that these young people have put on the altar of their future, they are very useful and valuable members of future society. I can only wish them every good luck and success, and hope that we may meet, and that our paths may cross, in the years to come.'

### **Louis Persinger's Visit**

Last May the Academy was honoured by a visit from Louis Persinger, one of the world's great violin teachers. I had the privilege of meeting Mr. Persinger at the Wieniawski Competition in Poznan five years ago, and it was a great personal pleasure to welcome him to the R.A.M. In previous years we have had visits from Szigeti, Menuhin, Rostropovich and Gertler, and again our distinguished guest was a tremendous stimulus and inspiration to pupils and teachers alike. During his three-day visit to London Mr. Persinger heard students of varying standards and talents in two open classes, each lasting three hours, and in every case his comments showed almost uncanny perspicacity, yet were so expressed as to give the student in question every possible encouragement and help. A notable feature of his methods was his habit of illustrating a point on the piano, with the most sensitive and beautifully phrased playing. This may have surprised those of his audience who were unaware of his considerable reputation as an accompanist.

Listening to this youthful septuagenarian (he was born in 1887), with his irrepressible high spirits and his apparently endless fund of anecdotes, one could easily understand how such a genius for teaching could have had a hand in the moulding of violinists like Menuhin and Ricci. What seemed almost incredible was that we were in the presence of a man who had studied with Ysaye and Nikisch, and who had been Konzertmeister of the Berlin Philharmonic Orchestra at the outbreak of the Great War.

Frederick Grinke

### **The Central Tutorial School for Young Musicians**

*by Rosemary Rapaport*

This school represents the first attempt in this country to provide a sound general education for girls and boys of all ages who are musically talented and need much time for their instrumental studies. The idea first took shape in an 'insomnia dream', some eighteen months ago. On this occasion there was no 'person on business from Porlock' to shatter my fantasy—so, at an hour that is for most honest folk known as 'the middle of the night', I telephoned my friend Irene Forster. She was for many years headmistress of a large girls' Grammar School, a keen amateur cellist, a fearless plunger into idealistic enterprises, and, most rare, one not afraid of giving her money in the pursuance of an ideal.

The result was the founding of this school in January 1962, the Earl of Harewood consenting to be President, with Sir Thomas Armstrong, Keith Falkner, Yehudi Menuhin and Fanny Waterman as valued patrons. The hazards and problems were many, not least, perhaps, the pessimism and long faces from those people we had hoped would 'plunge' with us (people who, not surprisingly, had almost invariably 'thought of it long ago myself, but . . . !'). Finding premises was one difficulty (solved by using temporary accommodation in the Conway Hall) and finding reasonable pianos for practising another; and finally that strange inability of our species to read and understand the printed word—in this case our advertisements in the national press and the school's prospectus. Even my (normally!) respected colleagues in the R.A.M., a number of whom received a copy of this prospectus, failed to grasp the fact that it is *not* our wish to snatch their gifted youngsters from them in order to hand them over to some rival teacher! On the contrary, we encourage them to continue with their own teachers, and they have freedom to attend their lessons at times during the day to suit their teachers. In all artistic enterprise, there must remain this element of choice. Any imposed system or formula, or teacher, or a critical or unwilling recipient will end, invariably, in disaster.

We provide a general education in academic subjects (our present age-range is six to seventeen) with a timetable so devised that homework can not only be cut down to a minimum,



but, for the most part, can be done during school hours. A practising period is arranged for each child during the day, and the school day is in itself a short one—from 9.30 a.m. to 3.30 p.m. There is, therefore, ample time for practising, and most of our children can do two–four hours practising a day and still have time to pursue their own private interests, as well as have rest, fresh air and relaxation.

We have an accomplished staff (full- and part-time) of university graduates, and we hope to offer an ever wider course of study, eventually with as much choice of subjects as possible. Our pupils may, of course, if they desire, take the General Certificate of Education at Ordinary and Advanced level—but the pressure and zeal of parents in this connection could jeopardise the whole purpose of this school; it is our earnest hope that examination fever will not be thrust upon us. We have recently become a Limited Company and are now settled in the premises at Morley College recently vacated by the National Opera School. We already have two small orchestras and a number of chamber music ensembles, and have also just started a small choir.

We feel warmth and gratitude to our patrons, sponsors and parents, many of whom have given much time and energy in helping to make a success of my 'insomnia dream'. All of us can feel happy, I think, to be taking part in this adventure—the first attempt in the United Kingdom to meet the very serious situation of the specially talented young instrumentalist impeded and frustrated because of the lack of a suitable schooling for him, born as he is into our present-day world of commercial and industrial values.

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### Review Week

Review Week in the Lent term (18–22 March) included concerts by the First Orchestra (Maurice Handford) and the Chamber Orchestra (Harry Blech), and a violin and piano recital by Pierre d'Archambeau and Wilfred Parry. There were lectures on Music in Canada and the Royal Conservatory of Music in Toronto (Boyd Neel, C.B.E., Dean of the Faculty of Music, Toronto); on Instrumental Music from the thirteenth to the seventeenth century (Francis Baines); on Eastern Art (Peter Swann, of the Ashmolean Museum, Oxford); on Victorian Jewellery (Sheila Bury, of the Victoria and Albert Museum); and on the Geological Background to Landscape and Scenery (R. H. Roberts, of the Geological Survey and Museum).

### Music-Making in Austria

*by Henry Cummings*

At 8.45 a.m. on 16 August at Victoria Station, the main group of the Berwang Holiday Music Course, 73 strong, all ages and sizes plus instruments and baggage was on its way to the beautiful little village of Berwang in the Austrian Tyrol for two weeks' music-making and holiday. By 10.30 the next morning the party was safely installed in the hotel (minus two poor souls and two bags—but thereby lies another story!) and later in the day was joined by the remainder of the party, some having come by car, some by plane, making in all a membership of 87.

Sunday, in the peaceful and lovely surroundings, soon revived the travellers and by Monday morning, the time-table having been discussed and arranged by the coaches, Florence Hooton, David Martin, John Davies, Norah Newby and Henry Cummings, everyone was off to an early start for the first 'working day' and soon the Hotel Kreuz was ringing from top to bottom with wind, string and vocal enthusiasm. It was soon evident that a good all-round standard could be expected, and during the two weeks that followed a splendid variety of work was undertaken—many interesting ensemble works were studied and performed and a well balanced chamber orchestra and choir was formed. In the last week a full-scale concert was given to an invited audience, in which every member took part. The collection taken at the concert was given to the village church funds as a token of appreciation to the dear people of Berwang who always extend such a warm welcome and so much friendship to the 'englische Musikschule'.

On the social side there were many activities, including a recital by the coaches, a number of impromptu performances by the members and a pertinent 'Revue' of topical events, devised and presented by a talented group of young students. A happy and carefree atmosphere prevailed and, as in previous years, it was good to see many friendships springing up over cups of coffee and glasses of wine in the many delightful cafés in the village. Some organised outings to various places of interest proved, as always, a great attraction, the ascent to the summit of the Zugspitze mountain (10,000 ft.) by cable-car being one of the most popular.



This year's course, the third one, was much larger and more ambitious than in previous years and was undoubtedly the most successful so far. It speaks well for the enthusiasm and concentration of both members and coaches that a programme including Mozart's wind Serenade in C minor, K.388, Beethoven's Elegy for voices and string quartet, Schubert's Octet, staged scenes from Mozart's *Figaro*, and his 'Paris' Symphony, and Bach's Concerto for two violins, could have been devised in such a short time and given with a really good standard of performance. In view of the many requests from all quarters it has been decided to try to make the course a yearly event, and already preparations are in hand for another visit in 1964, when it is hoped that many friendships will be renewed and newcomers introduced to the pleasures of 'Music-Making in Austria'.

### Evelyn Langston

It seems a long time ago that I first met 'Bunty' Langston; indeed it is a very long time—January 1917 to be precise. She was then a young sub-professor, when I had the good fortune to be allocated to her class. Very soon after that she was elected a full professor and I was privileged to study with her for seven years, during which time I grew not only to admire, but also to love her dearly.

Evelyn Langston can truly be called one of the great teachers of this century. A pupil of Frederick King—himself a pupil of Lamperti—she had a most beautiful voice and an impeccable technique allied to the rare gift of being able to impart her knowledge with an almost uncanny understanding of every pupil's individual problems, and I am only one of many who have cause to be eternally grateful for her inspired and inspiring teaching. With her departure from the active scene the R.A.M. loses one of the most brilliant professors that, in all its long history, have ever graced its staff. I know that my colleagues will join with me in wishing her in her retirement the rest and contentment that she has so magnificently earned.

Olive Groves

## OPERA

### Werther

Massenet's *Werther* was performed by the opera class on 28, 29, 30 and 31 May. The chances of seeing this opera in production nowadays are very rare, so that we were most grateful to the Academy for giving us this opportunity. There were, as usual, two casts, with the main parts generally speaking played by different singers for two nights each, the smaller parts remaining constant. This is the only arrangement to give the opportunity of a performance to the maximum number of students, and the two casts must inevitably be 'balanced' in order to make them as near as possible equal. One could not help imagining, however, what a superb performance could be staged by taking the best of each cast—surely a production to equal that of many an opera house.

The story based on Goethe's *Die Leiden des jungen Werthers* concerns Charlotte, the Bailiff's daughter, who has made a deathbed promise to her mother that she will marry Albert—in fact her heart is Werther's. So much of the success of the opera depends therefore on Charlotte's portrayal of her inner conflict: a woman torn between a promise and her feelings. It was Gillian Humphreys who gave her audience a true sense of Charlotte's anguish. Her performance was remarkably mature for one at the beginning of her career; she held our interest and our sympathy throughout. Wendy Eathorne sang beautifully in the other cast, and in her way was most moving, particularly in moments of tenderness; as yet, however, she lacks the true histrionic sense to make this character really come to life.

Werther has, to my mind, some of the finest music in the opera and a singer with exceptional vocal endowment and interpretative gifts is required for this rôle. Michael Clarke sang with a wise restraint, giving us a most musical performance; many of his vocal climaxes were, as yet, not completely effective, but he was satisfyingly lyrical throughout. Philip Langridge, by reason of his natural gifts and temperament, had quite a different conception of the part, which was exciting and a complete contrast to the staunch figure of Albert, well portrayed by Michael Rippon in each cast. Richard Angas as the Bailiff sang also on each of the four nights. His was a remarkable character study of this elderly gentleman, com-



binning an aged countenance with the right vocal colour for the part. Josephine McKimmie gave a fine performance as Sophie, Charlotte's eldest sister, as did Olwen Hughes, whose elegant movement on stage was a pleasure to watch. The younger brothers and sisters of Charlotte were all excellently played, as were the drunken friends of the Bailiff.

Pauline Stuart gave us one of the really fine productions we now expect of her, and the sets designed by Ralph Adron were a joy to see, in particular the blue and yellow lighting in Act I, the warm glow of Charlotte's drawing room on Christmas Eve (Act III) and the dark horror of Werther's study in Act IV. The standard of orchestral playing was unusually high throughout, and Myers Foggin was a tower of strength as Conductor and Director of Opera, inspiring all by his own example to give of their very best.

Norman Tattersall

### Hansel and Gretel

Humperdinck's 'fairy-tale' opera, *Hansel and Gretel*, was given two performances in the Lent Term, on 13 and 14 March. By comparison with the production of *Werther*, reviewed above, this was an additional, and deliberately 'domestic' venture on the part of the opera class; more modest in aim and using players drawn from the Second Orchestra instead of the more experienced Chamber Orchestra. But if the instrumental playing lacked the last ounce of finesse the orchestra rose remarkably well to the often formidable demands of Humperdinck's colourful score—and for this much of the credit must go to the indefatigable energy and patience of the conductor, Myers Foggin. Most of the singing was of a very high standard indeed. In particular the performances of Sheila Armstrong, a sweet-voiced, utterly captivating Gretel, and Ann Hood, a Hansel with exactly the right combination of tomboyishness and youthful charm, were outstanding both musically and histrionically, while Marie-Thérèse Martin brought a surprisingly rich voice and mature sense of drama—or, more accurately, melodrama—to the exacting but rewarding part of the Witch. Pauline Stuart's skilful production and some simple but very effective sets by Ralph Adron triumphantly overcame the restricted scope of the Academy stage and combined to give us two evenings of rare pleasure.

R.G.

### OBITUARY



Sydney Harry Lovett

Drawing by Juliet Pannett

Sydney Lovett, who died on 25 May, was born in London on 3 April 1881. He began his musical career at the age of eight under James Bates at the London College for Choristers. He had a remarkably pure soprano voice and was in constant demand for oratorio and concert work in all parts of Britain. When his voice broke, he decided to take up the organ as a profession. He studied under Dr. H. W. Richards and was a student at the R.A.M. At the age of sixteen he was appointed organist of Christ Church, Brondesbury, and in 1901 became organist and choirmaster at All Saints', Harrow Weald. From there he went to St. Augustine and St. Faith, Old Change, E.C. It was during this period that he became one of the several assistants at St. Paul's Cathedral, among whom was Stanley Marchant, afterwards Sir Stanley and organist of the Cathedral and later Principal of the R.A.M.

Lovett afterwards succeeded Marchant at Christ Church, Newgate Street, E.C. In the Great War he was discharged from the Army as unfit; in 1916 he was appointed sub-organist to Dr. C. H. Kitson at Christ Church Cathedral, Dublin. His next move was in November 1919 to St. Mary's, Oatlands Park, Weybridge, where he stayed for eight years. It was here that he met Miss Margaret Hudson, his pupil, whom he later married. In 1928 he was appointed assistant organist to Sir Walter Alcock at Salisbury Cathedral. During the last war he was in charge of the St. Paul's Cathedral choir boys at Truro

Cathedral, where they had been evacuated from the City of London.

His wife died ten years ago and since then he had lived quite alone at Hangersley, Ringwood. To one who had known him intimately for over seventy years, he was a true and generous friend, a fine musician, a very able accompanist of church music and had a delightful sense of humour. He edited the R.A.M. Magazine from 1937 until his death.

Herbert Harden



Peter North

### Manuel Frankell

Manuel Frankell, who died suddenly on 25 May, was born in 1915 in St. Petersburg, and was educated in Berlin and at the R.A.M. He married Grace Littleton Webber, whom he met at the Academy and who, for a number of years, has been on the Junior Exhibitioners Staff. They had two children, a boy and a girl.

Frankell was an experienced and versatile pianist and a considerable composer, who possessed an unusually penetrating and alert mind. He will be remembered by those who knew him as a man of great sincerity, of wide interests, and quite unbowed by prejudice, and he was always ready to try and see things from the other point of view. A keen sense of humour was among the many excellent qualities he possessed, so essential to a teacher. Being, himself, completely unaffected, he had no use for the pompous and the pedantic, but had a youthful charm of manner which at once evoked a bond of sympathy. He will be greatly missed by his colleagues and students.

Ivor Foster

## R.A.M. CONCERTS

*(Lent and Midsummer Terms)*

### First Orchestra

28 January

**Elgar** Overture 'Cockaigne', Op. 41

**Mozart** Piano Concerto in D minor, K.466

**Beethoven** Symphony No. 7 in A, Op. 92

*Conductor:* Sir John Barbirolli

*Soloist:* Martino Tirimo (piano)

18 March

**Rossini** Overture 'Guillaume Tell'

**Fauré** Pavane, Op. 50

**Strauss** Four Last Songs

**Bartók** Concerto for Orchestra

*Conductor:* Maurice Handford

*Soloist:* Helen Lawrence (soprano)

24 June

**Vaughan Williams** Fantasia on a theme by Thomas Tallis

**Beethoven** Piano Concerto No. 1 in C, Op. 15

**Shostakovich** Symphony No. 5 in D, Op. 47

*Conductor:* Sir John Barbirolli

*Soloist:* Renate Werner (piano)

### Chamber Orchestra

29 March

**Beethoven** Overture 'Die Weihe des Hauses', Op. 124

**Mozart** Clarinet Concerto in A, K.622

**Mozart** Divertimento in D, K.131 (*Adagio* only)

**Mendelssohn** Symphony No. 4 in A, Op. 90 ('Italian')

*Conductor:* Harry Blech

*Soloist:* Martin Ronchetti (clarinet)

12 July

**Rossini** Overture 'La scala di seta'

**Beethoven** Symphony No. 8 in F, Op. 93

**Mozart** Piano Concerto in E flat, K.482

**Prokofiev** Symphony No. 1 in D, Op. 25 ('Classical')

*Conductor:* Harry Blech

*Soloist:* Judith Burton (piano)



### Choral Concerts

20 February

**Walton** Gloria

**Dvořák** Stabat Mater, Op. 58

*Conductor:* Frederic Jackson

*Soloists:* Helen Lawrence (soprano) Gillian Humphreys (contralto)  
Faith Puleston (contralto) Peter Bamber (tenor) Arlis Hiebert (tenor)  
Michael Rippon (bass) Nigel Wickens (bass)

6 June

**Haydn** The Creation (Parts I and II)

*Conductor:* The Principal

*Soloists:* Sheila Armstrong (soprano) Michael Clarke (tenor)  
Richard Angas (bass)

### Second Orchestra

5 March

**Beethoven** Overture 'Egmont', Op. 84

**Debussy** Prélude à l'après-midi d'un faune

**Saint-Saëns** Cello Concerto in A minor, Op. 33

**Tchaikovsky** Symphony No. 4 in F minor, Op. 36 (IV)

**Rimsky-Korsakov** Scheherazade, Op. 35 (I)

**Brahms** Symphony No. 1 in C minor, Op. 68 (IV)

*Conductors:* Maurice Miles

and members of the Conductors' Course: Judith Bailey, Brian Plock,  
Leonard Burtenshaw, David Cullen, and Norbert Grossmann

*Soloist:* Naomi Butterworth (cello)

16 July

**Berlioz** Overture 'Béatrice et Bénédict'

**Brahms** Symphony No. 2 in D, Op. 73 (I)

**Delius** The Walk to the Paradise Garden

**Borodin** Overture 'Prince Igor'

**Rachmaninov** Piano Concerto No. 2 in C minor, Op. 18 (I)

**Beethoven** Overture 'Leonora No. 3', Op. 72a

*Conductors:* Maurice Miles and members of the Conductors' Course

*Soloist:* Hilary Coates (piano)

### Chamber Concerts

31 January

**Beethoven** String Quartet in F minor, Op. 95

John Graham and Andrew Wickens (violins) Leon Downey (viola)

David Strange (cello)

**Michael Nyman** (student) Introduction and Allegro Concertato

Lucy Berthoud (flute) David Lawrence (clarinet) Terence Johns (horn)

Howard Etherton (bassoon)

*Conductor:* David Cullen

**Skalkottas** Eight variations on a Greek folk tune

Sheila Nicholson (piano) Caroline Berthoud (violin) Anne Christine  
Smith (cello)

**Debussy** Trois morceaux pour deux pianos à quatre mains

Alice Barrie (piano) Michael Davis (piano)

21 February

**Mozart** Trio in E flat, K.498

Renate Werner (piano) David Lawrence (clarinet) Leon Downey  
(viola)

**Beethoven** Piano Trio in C minor, Op. 1 No. 3

Susan Steele (piano) Wendy Gerry (violin) Heather Harrison (cello)

**Nielsen** Wind Quintet, Op. 43

Kathleen Moy (flute) Susan Tyte (oboe) Amelia Freedman (clarinet)

Howard Etherton (bassoon) Colin Horton (horn)

20 March

**Bach** Concerto in D minor

Carol Hart (violin) Elizabeth Robinson (oboe) and string ensemble

**Mozart** Serenade in C minor, K.388

Michael Watts and Robin Miller (oboes) Martin Ronchetti and

Peter Jarvis (clarinets) Colin Horton and Anthony Chidell (horns)

Howard Etherton and Roger Hellyer (bassoons)

**Bartók** Contrasts

Nancy Clements (violin) Martin Ronchetti (clarinet) Martino

Tirimo (piano)

21 March

**David Lyon** (student) Three Miniatures

Lucy Berthoud (flute) Michael Nyman (piano)

**John Telford** (student) Sonata

John Telford (piano)

**Christopher Headington** Four Pieces

John Graham (violin) Christopher Elton (piano)

**David Cullen** (student) Sonata

Elizabeth Robinson (oboe) David Cullen (piano)

**Messiaen** Quatuor pour la fin du temps

Madeleine Stewart (violin) Christopher Elton (cello) Christopher

Gradwell (clarinet) Norbert Grossmann (piano)

16 May

**David Morgan** (student) Trio for Seven

Lucy Berthoud (flute and piccolo) Hale Hambleton (E flat, B flat and bass clarinet) Colin Bridge (B flat and bass clarinet)

**Schubert** Piano Trio in B flat, D.898 (Op. 99)

Fiona Barnardo (piano) Juliet Davey (violin) Naomi Butterworth (cello)

**Geoffrey Bush** Trio

Joanna Graham (piano) Elizabeth Robinson (oboe) Howard Etherton (bassoon)

13 June

**Brahms** Trio in A minor, Op. 114

Gillian Smith (piano) Janet Eggleden (clarinet) Christopher Elton (cello)

**Michael Nyman** (student) Divertimento

Richard Chester (flute) Robin Miller (oboe) Peter Jarvis (clarinet)

**Stravinsky** Octet

Clarissa Melville (flute) Peter Jarvis (clarinet) Roger Hellyer and

Howard Etherton (bassoons) Trevor Jones and John Wilbraham

(trumpets) Alan Hutt and David Bannister (trombones)

*Conductor:* David Cullen

27 June

**Britten** String Quartet No. 1 in D, Op. 25

John Graham and Andrew Wickens (violins) Leon Downey (viola)

David Strange (cello)

**Falla** Concerto

Patricia Griffin (harpsichord) Judy Gairdner (violin) David

Strange (cello) Richard Chester (flute) Robin Miller (oboe)

Peter Jarvis (clarinet)

**Mendelssohn** Octet in E flat, Op. 20

Andrew Chye, Graham Griffiths, Brenda Willoughby and Rosemary

Cox (violins) Jennifer Weston and Jennifer Butler (violas) Heather

Harrison and Bernard Smith (cellos)

**David Morgan** (student) Elegy and Scherzo

David Lawrence and Amelia Freedman (clarinets) Colin Horton and

Anthony Chidell (horns) Howard Etherton and Roger Hellyer (bassoons)

*Conductor:* David Cullen

Evening recitals were given by the **Alberni Quartet** (13 February, 27 March, 23 May and 9 July); by the **Sigma Quartet** (13 June); by **Hamish Milne** (15 January); by **Philip Langridge** (6 February); by **Martin Ronchetti** (14 May); by **Atarah Ben-Tovim** (5 June); by **Beryl Brier** (11 June); by **Dennis Simons** (18 June); by **Gregory Baron** (25 June); and by students of the **Berlin Hochschule** (7 May)

## HENRY CUMMINGS, F.R.A.M.

President of the R.A.M. Club, 1963-4



*Henry Cummings with his wife, Norah, in Austria*

Foto-Fredy, Berwang i/Tirol

The R.A.M. Club's new President, Henry Cummings, entered the Academy in 1930, and was one of the many who owe so much to that great English singer, Robert Radford. Whilst a student, in addition to learning to sing, he exhibited to an exceptional degree a characteristic which made him so welcome to conductors—complete reliability. It is not surprising, therefore, that his career as a singer lasted so long, although many felt it came to an end prematurely, for he was undoubtedly at the height of his power when he retired from the concert platform. Anyway, his students will have applauded his decision and they have shown by their prowess and their numbers that they appreciate his work for them. Now he is a professor trying to turn out students up to his own high standards.

Few people have done more for the Club. He has frequently served on the Committee and those in executive positions can testify to the fact that if any help is needed, you cannot do better than apply to the unobtrusive and reliable Henry Cummings. Above all things, a Club should be friendly; and the R.A.M. Club can justly claim to be that. It is also reasonable to prophesy that in a year's time, an additional glow of friendship may be felt, and the reason will not be hard to guess.

We salute our new President and confidently wish him a happy year's office.

Leslie Regan



## NOTES ABOUT MEMBERS AND OTHERS

Sir John Barbirolli, apart from his customary annual spell at Houston, Texas, has toured Scandinavia with his own orchestra, the Hallé, has conducted the Berlin Philharmonic in their native city, has visited Italy, and toured South America with the Philharmonia Orchestra in August and September. More recently (9 October) he opened the Royal Philharmonic Society's 1963-4 season with a concert at the Royal Festival Hall at which he conducted the London Symphony Orchestra in a programme of music by Wagner, Sibelius and Tchaikovsky. After the concert Sir John was presented by the Finnish Ambassador with the Grand Star and Collar of Commander 1st Class of the White Rose of Finland, as recognition of his services in encouraging the appreciation of Sibelius's music in Britain.

Olga Carmine directed two performances of Hugo Cole's opera, *Persephone* on 12 and 13 July at the Rosary Priory High School, Bushey Heath, Herts.

Nora Clarke (Mrs. James Niven) has been elected to serve on the Executive Committee of the Johannesburg Centre of the South African Society of Music Teachers, of which Arnold Fulton is again Chairman.

John Davies and Else Cross gave clarinet and piano recitals for Dublin Television and Dublin Radio in April, and for the BBC Third Programme in July; Mrs. Cross also joined Rosemary Rapaport in a violin and piano recital for Dublin Radio in April.

Hugh Wood's String Quartet, Op. 4, was included in the recital given on 9 July by the Alberni Quartet.

Vivian Bean coached the winning item, a movement from Lennox Berkeley's Trio for piano, violin and horn, in the chamber music competition at Uppingham School.

Rose Bruford has recently been to Salisbury, Southern Rhodesia, to adjudicate the Speech and Drama section at the Golden Jubilee Festival of the Allied Arts of Southern Rhodesia.

Joan Last held her annual piano course in Worthing in April. It was attended by over 70 teachers and students, and recitals were given by Harold Craxton, Marjorie Biggar, Norman Demuth, Antony Hopkins and Peter Katin. She also gave a course of lectures to piano teachers at the Royal Danish Conservatorium of Music in Copenhagen, and at the Aarhus Conservatorium in Jutland.

Jean Evans recently sang the principle mezzo-soprano part in a German performance of Britten's *A Midsummer Night's Dream*, and the part of the Gymnast in Berg's *Lulu* at the Bielefeld Opera.

Ivor Foster's *Pastoral Interlude* was broadcast recently by the Midland Light Orchestra under Gilbert Vinter.

Harold Clark played the harpsichord continuo in a performance of Bach's *St. John Passion* given by the Peterborough Philharmonic Society on 2 April, and conducted the third annual choral festival given by the combined choirs of the Peterborough Organists' Association.

R. Sherlaw Johnson, to whom we apologise for some misprints in the last issue of the Magazine (the Park Lane Group is, of course, based on London and not Leeds, and his *Song Cycle of Our Lady* is for soprano and harpsichord, not piano and harpsichord), played the piano part in

Messiaen's *Oiseaux Exotiques* at St. Pancras Town Hall on 15 March, and conducted a performance of his cantata, *A Liturgy of the Nativity* at Spode House, Staffordshire, on 21 April.

Eileen M. Reynolds adjudicated the instrumental and vocal sections of the National Eisteddfod of South Africa in Johannesburg.

Monica Watson and Elizabeth James broadcast a short programme of music for two pianos by York Bowen on 24 April; Miss Watson also joined Sylvia Thomas in two performances of Bowen's clarinet sonata in March. Friends and admirers of the composer will be interested to know that a record containing the *Moto Perpetuo*, Op. 39, the *Berceuse*, Op. 83, the *Preludes*, Op. 102, the *Toccata*, Op. 155, and the *Partita*, Op. 157, all performed by Bowen himself, is available from Lyrita Recorded Edition, 99 Green Lane, Burnham, Bucks (record number RCS 17, price 36s., plus 2s. 6d. postage for any number of copies).

Grace Frankell wishes to thank all her friends at the R.A.M. who contributed so generously towards the cheque that was presented to her after her recent bereavement. The collection, which raised about £90, was organised by Ivor Foster and Hugh Marchant.

Peter Latham has been elected Master of the Worshipful Company of Clothworkers.

Ann Hood was awarded the Pattinson Prize for her performance in Humperdinck's *Hansel and Gretel* at the R.A.M. in March, and is now working with the D'Oyly Carte Opera Company; Gillian Humphreys was awarded the Grossmith Prize (previously for Speech and Drama students, for her performance in Massenet's *Werther* at the R.A.M. in May.

Dr. Arthur Pritchard gave organ recitals of English music at the Domkirche and the Torshorkirche in Oslo during the summer vacation.

Hugh Marchant has been elected Hon. Registrar of the Royal College of Organists.

Francis Cameron's suite *Old Palace Yard* has been chosen for the 1964 area qualifying finals of the *Daily Herald* National Brass Band Championships of Great Britain.

Michael Bush is to conduct two performances each of German's *Merrie England* and Mozart's *Le nozze di Figaro* in the North-East Essex Technical College's 1963-4 season in Colchester, and conducted a concert in aid of the Freedom from Hunger Campaign at Hampton Court Palace in June.

Robert Alva, who retired from the singing faculty of the R.A.M. in July 1962, has settled in Australia and has been appointed to the staff of the N.S.W. State Conservatorium of Music. He wishes to be remembered to all his friends and old students, and would be very glad to hear from any of them; his address is: 68 Bell Street, Booragul, Lake Macquarie, N.S.W., Australia.

In May Maurice Handford spent a week in Belgrade at the invitation of the Yugoslav Government, conducting the Belgrade Philharmonic Orchestra in a concert that included English works and the first performance of a clarinet concerto by a modern Yugoslav composer. During August and September he spent four weeks in Johannesburg as guest conductor of the South African Broadcasting Commission Orchestra, with whom he performed, among other English compositions, Elgar's first Symphony.

### Retirements and Resignations from the Professorial Staff

Astra Desmond, C.B.E., Hon. R.A.M.  
Howard Ferguson, Hon. D.Mus.(Belfast), Hon. R.A.M.  
Eric Grant, B.Mus.(Lond.), F.R.A.M.  
Derek Holman, B.Mus.(Lond.), A.R.A.M., F.R.C.O.  
John Hunt, F.R.A.M.  
Evelyn Langston, F.R.A.M.

### Appointments to the Professorial Staff

Richard Bennett, F.R.A.M. (composition)  
Leonard Brain, F.R.A.M. (oboe)  
Nigel Coxe, A.R.A.M. (piano)  
Simon Harris, M.A., B.Mus.(Oxon.) (harmony)  
Christopher Regan, B.Mus.(Lond.), A.R.A.M., F.R.C.O. (harmony)  
Harold Rubens (piano)  
Stephen Shingles, A.R.A.M. (viola)  
Martindale Sidwell, A.R.A.M., F.R.C.O. (organ)  
Georgina Smith (piano and harmony)  
Richard Stoker (harmony)  
Marjorie Thomas, F.R.M.C.M. (singing)  
Denis Wright, O.B.E., D.Mus.(Edin.), B.Mus. (Dunelm.) (harmony)

### Honours

K.C.B. Sir Keith Murray  
Hon. D.C.L. (Oxon.) The Rt. Hon. Sir Alan Lascelles  
Hon. D.Mus. (Edin.) Sir Thomas Armstrong

### Marriages

Banks-Beaumont: Alan Beaumont to Joyce Banks, 14 August 1963, at Kirton Lindsey, Lincs.  
Oswin-Drake: John Drake to S. T. Oswin, 21 October 1961, in Wellington, New Zealand.  
Strudwick-Jacks: Hector Jacks to Nancy Strudwick, 2 March 1963, at Bromley, Kent.

### Deaths (Obituary on page 19)

C. Peyton Baly  
John Booth, Hon. R.A.M. (1 March)  
Eleanor Eastman (15 September)  
Bernard Flanders, A.R.A.M. (30 March)  
Manuel Frankell, F.R.A.M. (25 May)  
Daisy M. Franklin  
J. Dawson Hands  
Julius Harrison, Hon. R.A.M., F.T.C.L., F.B.S.M. (2 April)  
Ivor James, Hon. R.A.M. (28 February)  
Yvonne Lewsen  
Emma Lomax, A.R.A.M. (29 August)  
Sydney Lovett, F.R.A.M., F.R.C.O. (25 May)  
Lt.Col. David McBain, O.B.E., Hon. R.A.M. (18 August)

May Mukle, F.R.A.M.  
Marcus Thomson, F.R.A.M. (3 April)  
Lucy Welch, A.R.A.M. (15 August)  
Gladys Westlake (27 August)

### New Publications

John Davies: *Scales and Arpeggios*, for flute, oboe, clarinet and bassoon (related to Associated Board examinations) (Boosey & Hawkes)  
John Davies and Else Cross: *An Album of Gilbert & Sullivan*, for clarinet and piano (Boosey & Hawkes)  
Howard Ferguson (ed.): *Style and Interpretation* (O.U.P.)  
Watson Forbes (arr.): *Classical and Romantic Pieces*, for violin and piano, Books III and IV (O.U.P.)  
Ivor Foster: *Folk Tune*, for piano (Weinberger)  
John Gardner: *Sinfonia Piccola*, for string orchestra (O.U.P.)  
Barbara Kirkby-Mason: *Modern Society*, suite for piano (Chappell)  
*Nature Corner* for piano (Chappell)  
Joan Last: *The Big Top*, suite for piano (Galliard)  
*Sarabanda and Giga* (Corelli), for two pianos (Galliard)  
*March of the Dwarfs* (Grieg), for two pianos (Galliard)  
*The Astronaut*, for piano (Galliard)  
Lois Phillips: *Can you sight-read?* (Galliard)

## R.A.M. AWARDS

### Midsummer 1963

#### Recital Diploma

Piano Rachel Gutsell, Martin Jones, Martino Tirimo  
Singing Ann Hood, Faith Puleston  
Cello John Boyce, Beverley Chester  
Flute Clarissa Melville  
Oboe Fay Fisher  
Clarinet Linda Burt, Janet Eggleden  
Organ Michael Austin, Kenneth Ryder, Brian Tewson

#### Division V with Distinction

Piano Thomas Walsh, Renate Werner  
Singing Margaret Crossey, Wendy Eathorne, M. E. Jean Hammond  
Violin Haroutune Bedelian, Nancy Clements, Howard Davis, Roy Malan  
Guitar Charles Gregory

### G.R.S.M. Diploma 1963

Abbott, Anthony Abra, Diana Arnold, Myra Baldwin, Josephine Bishop, Janet Bodden, Ruth Bradshaw, Susan Brown, Christina Burnham, Marjorie Burrill, Jennifer Carter, Sandra Cooper, Margaret Cox, Gordon Donnelly, Edward Ducker, Alice Evans, Michael Ferguson, Ruth Galtrey, June Godfrey, Anne Gollidge, Patricia Gray, Elisabeth Harman, Rosemary Hellyer, Roger



Hill, Rita Hilton, Michael Hinnell, Susan Howells, Dorothy Hulett, Rosalyn Kitchen, Rosemary Legg, Jennifer Lockhart, Margaret Maisey, Susan Makinson, Mary Maulton, Elizabeth McLellan, David Mitchell, Dorothy Morgan, Eirian Moy, Kathleen Munns, Roger Parker, Eleanor Rambridge, Sarah Roper, John Saunderson, Jean Simmonds, Clive Sims, Marjorie Slater, Althea Southworth, Veronica Springate, Jennifer Swift, Marian Tipple, Colin Turner, Anthea Walker, Penelope Ward, Adrienne Ward, Neville Watson, David Watson, Trevor Williams, Anne Wood, Adrienne Wright, Peter Yendell, Gillian

### New Students, Michaelmas Term 1963

Adamson, Gerald P. Adamson, Catherine M. Adamson, Paul R. Addy, Christopher D. Albertson, Olafur V. Aldwinckle, Robert Allen, Judith H. Amos, Mrs. J. H. B. Anstee, Clive R. Antao, Merlyn S. Armitage, Susan A.

Baker, Elizabeth A. Banbury, Anita Banks, Beryl Barret, Alex C. Bartlett, Dennis R. Beesley, Georgina E. R. Bennett, C. Mary Benziger, Stanislaus Bevan, Rosalind J. Biddlecombe, George C. Bide, Wendy V. Bieber, Rosalind Bigham, Lesley J. Bikfalvi, Barbara Bixley, Susan Blackburn, Thomas E. Blower, Stephen W. Bloxam, Jasmine P. Boddington, Stephanie D. Branson, Jennifer M. Bridle, Peter E. Brierley, Nina M. Brown, Sally A. Brown, Shelagh M. Buckmaster, Paul Bull, Jeanie E. Burns, Barbara S. Burton, Nancy R. Burwood, Martin Butcher, Josephine A.

Callard, Rosemary J. Callison, Ann Cameron, Peter S. Campbell-Voullaire, Patrick M. Castle, Elizabeth M. Charlton, Antonia M. I. Chew, Lam Sing Cecilia Clarke, Alban Ackland Cleal, Carol A. Cleverley, David J. Cohen, Jonathan F. Coles, James J. B. Collier, Andrew M. T. Cooper, Laurence J. Crane, Gillian D. Crooks, Helen Cropper, Peter J.

Daiken, Melanie R. Dale, Usula M. Danks, Eugene R. Darby, William Davidson, Joseph H. Davies, Alethea Davies, Katherine E. R. Deniz, Clare F. Dick, James C. Dinkle, Brenda Doherty, Virginia R.

Edmonds, Phyllis M. Eley, Rosemary Elliott, Graham J. Ellis-Smith, Peter G. Ellum, Brian Elvin, William C. M. Evans, David Keith Evans, Glyn Richard Evans-Rees, Yvonne M.

Farthing, Carole A. Fehr, Basil James Finch, Patricia L. Fowler, Peter A. Garwell, Jennifer G. Garton, Nadine C. Gill, Dominic J. Glynn-Jones, Marjorie L. Greener, Helen W. Greathead, Christopher Gregson, Edward Grimer, Frances R. Groom, Hazel M.

Hakohen, Hanna Hamilton, Lynette A. Hanna, Gillian M. D. Harrington, John A. Hatfield, Peter N. Haugh, Jennifer M. Hawes, Judith A. Hellier, Sally E. Heming, Peter M. Hill, Robert L. Hodgson, Kenneth J. Holder, Valerie J. Horler, David Ronald Horler, John Douglas Hotten, Kathleen M. Houghton, William C. O. Howell, David Edward Hudspith, Laurie Herzog, Laraine

Indech, Judith R. Iredale, Dorothy R. Ives, Paul James

Jack, Patricia M. Jackson, Kathleen Jacobs, Margaret R. Jeffs, Christine M. Jones, Raymond W. T. Judd, Alan A. W.

Keston, John Kidney, Hilary J. King, Robert Harry Knight, Janice E. La Bouchardiere, Jeanette Lade, Stephen A. Langford, William T. Lawley, John W. G. Lea-Cox, Peter Leung, Florence Lewin, Fortune Lewis, Mair Lloyd, Glyn Thomas Lloyd, Meinir Lloyd, Susan A. Lock, Christine M. Locke, Evelyn Anne Lord, David Malcolm Lovett, Rosamund M. Lumsdaine, David M.

Makinson, Cynthia F. Marshall, G. Philip Marsman, Joyce Elizabeth Marsman, Merry Joan Martin, Andrew G. Martin, Anne M. Martin, Nina Esme Martin, Wilhelm Massey, Susan J. McCandless, Noreen E. McCanlis, Donald R. McCurrach, Alison F. McKinney, William R. McMillan, Margaret R. Mead, Ruth Kathleen Menage, Jacqueline A. Miskin, Margaret A. Mole, Helen Grace Moore, Margaret E. Moorhouse, Christine H. Morris, Janet V. H. Muddiman, Jill M. Murdin, Geoffrey

O'Rourke, Brian F. Olafsdottir, Thorann S. Osborne, Bernard G. F. Oxer, Peter Michael

Page, Alison Mary Pearce, Judith Petter, David H. V. Pigneguy, John J. Pine, Jennifer Carol Plenderleith, Jennifer Y. Pointon Mould, Clifford Porter, Michael David Powell, Hazel Joan Price, Jill Yvonne Pugh, Roger E. T.

Rae, Jane Mary Clifford Randabel, Joseph R. Randall, Martin Roger Reader, Campbell V. Redfern, John H. Richardson, Raymond D. Richings, Valerie Ann Ridgeway, Lewis Roberts, Gareth J. Robertson, Holly M. Robinson, John Martin Robinson, J. Peter Rogers, Phyllis R. Rooke, Howard Peter Rubach, Keith Edward Ruben, Jacqueline P.

Samuel, Colin Sanger, David John Scarff, Jennifer S. Scott, David Shealey, Jacqueline C. Searls, Nicholas G. Sharpe, Roderick Lee Sheehan, Hugh Nigel Shillito, Martin L. Silver, Elizabeth S. Simons, Eleanor M. Slater, Hilary J. G. Small, David Anthony Smith, Adrienne S. M. Smith, David C. Smith, Robert Owen Smith, Susan V. Soo (Chui Fai), Jacqueline Sparey, Jonathan Standing, Victor B. Stanley, Joan E. Statham, David H. G. Stephenson, John A. Stokes, W. Ann Suckling, Lucy C. J. Swan, Sylvia W. Swinford, Nigel

Tan, Bit Cheng Tarttelin, Frederick C. Thomas, Jennifer A. Thomas, Jefferson Thomas, Margaret W. Thomson, Marsha G. Thong, William Thurley, H. Robin Townsend, Susan E. Turner, Marion Traylen, Margaret R. Tung, Gak Hong Twemlow, Susan Mary

Vincent, Felicity M.

Walker, Gillian M. Wareing, Deryck J. H. Warren, Robert J. Webber, Jennifer Westley, June E. Wibberley, Roger Williams, Kenneth J. Williams, Quentin C. Williams-Smith, Marjorie A. Wilson, Ian J. Wisbey, Jane Woolcock, Michael J. Worrall, Peter G. Wright, Gillian R. Wright, Roberta H.

Yardley, Dorothy A. Young, Barry G.



### Letter to the Editor

SIR.—We the undermentioned, all of whom were on the staff of Cape Town University's College of Music during the Directorship of Professor Eric Grant (1939-45), have recently learned of his retirement from the staff of the Academy. May we request the hospitality of your pages to wish him every happiness in his well-earned rest, and to assure him that the memory of our association with him remains, with the passing of the years, happy and undimmed. We shall always remember him with affection as a fine Director, a fine musician, and a man whose friendship we are proud to claim.

Yours faithfully,

Helga Bassell, Albina Bini, A. E. Bonnar, Lionel Bowman, Granville Britton, L. Greathead, Dulcie Howes, L. Isaacson, D. F. Lardner, Gladys Melville, Gunther Pulvermacher, E. Rainier, M. Seabridge, P. Stevenson, J. Cameron Taylor, Molly Walsh.  
Cape Town, South Africa. August 1963.

### R.A.M. Club Report

The 74th Annual Report showed the following membership figures: Town 415 (decrease of 5); Country 445 (decrease of 20); Student 426 (increase of 21); Overseas 69 (no change).

The Annual dinner was held on Wednesday, 12 June, at the Connaught Rooms, under the Chairmanship of the President.

The customary social meetings were held throughout the year, and artists to whom the Club is indebted are: Frederick Grinke, Joseph Weingarten, Gareth Morris, Harry Isaacs, Monica Watson and Elizabeth James, who played music by York Bowen in the Michaelmas Term; and Moura Lympny, who played at the Lent Term meeting.

The Committee placed on record their grateful appreciation of Sydney Lovett, who served them so loyally as Editor of the Magazine for 25 years.

Madeleine Windsor retires as President, but we continue to be grateful to her for the gracious and efficient manner in which she has discharged the duties of the office. Her successor is Henry Cummings, who has, over many years, proved himself a good friend of the Club. All members are delighted to be able to show their appreciation and the affection in which they hold him by inviting him to preside over them.

LESLIE REGAN

Hon. Secretary

### R.A.M. Magazine

The R.A.M. Magazine is published twice a year (in October and June) and is sent free to all members on the roll of the R.A.M. Club. Members are invited to forward to the Editor news of their activities which may be of interest to readers, and the Editor will be glad to hear from any members who would like to contribute longer articles, either on musical or on general subjects. All correspondence should be addressed to: The Editor, R.A.M. Magazine, Royal Academy of Music, York Gate, Marylebone Road, London, N.W.1.



